Churches (WV)

The Samuel Music Church Division

Effingham, Illinois

And

The Central Presbyterian Church

Terre Haute, Indiana

Present

Paul E. Oakley, Organist

Allen
Digital
Computer
Organ
ADC8350

Rev. Dr. John Chironna, Jr., Minister
Mr. Al Schmidt, Organist

PAUL E. OAKLEY...

is the Music Director of the Bach Society of Minnesota where he conducts the Bach Society Symphonic Chorus, the Bach Society Chorus, the Sebastian Singers (a professional choir) and the Bach Society Orchestra. He is Head of the Organ Department at Bethel College in St. Paul, Minnesota; and is the Associate Editor of ***Creator*** magazine (an international journal of church music). Mr. Oakley has served as the Minister of Worship and Music for Christ Presbyterian Church in Minneapolis, and the First Presbyterian Church in Springfield, Illinois. While in Springfield, Mr. Oakley served as the Principal Keyboard player in the Springfield Symphony Orchestra and as the Dean of the American Guild of Organists Chapter.

Mr. Oakley has performed as organ soloist with the Minnesota Orchestra, and other regional orchestras, served as a Service Organist and Recitalist for the 1986 General Assembly of the Presbyterian Convention of the American Guild of Organists in Grand Rapids, Michigan. He served as the Director of Music/Organist for the Presbyterian Congress on Renewal in 1986, and will repeat those responsibilities for "Congress '88" an interdenominational congress on renewal in 1988.

Following his undergraduate study at Friends University, in Wichita, Kansas, Mr. Oakley has been in constant demand as an organ recitalist, conductor, choral clinician, accompanist/coach, and worship leader. His music has carried him throughout the United States and parts of England, Ireland, and Continental Europe. Mr. Oakley was the Presser Scholar for Friends University and is listed in Outstanding Young Men of America (1985). He has two recordings available and a third in process.

His professional involvements include the American Guild of Organists, the American Choral Directors Association, the Association of Professional Vocal Ensembles (Chorus America), the Hymn Society of America, the Choristers Guild, the Presbyterian Association of Musicians, the Fellowship of United Methodists in Worship, Music, and the Other Arts, the Fellowship of American Baptist Musicians, the National Association of Pastoral Musicians, Phi Mu Alpha Sinfonia, and the Twin Cities Federation of Musicians.

The Organ Committee to select the new Allen Organ for the Central Presbyterian Church of Terre Haute included: Miss Katherine Becker, Mrs. Joyce Cook, Mrs. Teddy Lenderman, Mr. David Mobley, Mr. Jim Moles, Mrs. Mary Lou Ney, Mr. Jim Schnabel and Mrs. Nancy Sickmann.

THE ALLEN DIGITAL COMPUTER ORGAN

The Allen Digital Computer Organ ADC8350 is the specially designed fiftieth anniversary three manual and pedal console especially colored in two-tone American walnut for the Anniversary. The installation of this worship instrument included removal of the pipes and chests within the twin organ chambers. The stops speak equally from both chambers with Swell Trompette Harmonique at top of north chamber and Choir State Trumpet from top of south chamber. The deep resounding 32' pedal stops emanate from 650 lbs of speaker cabinets in the south chamber and the tintinnabulous chimes peal from the location of the former organ's chimes in the south chamber.

The Allen Organ was installed November 9-13, 1988. Those assisting the Church Division Manager, Philip R. Coats, were Kenneth Westendorf, Chief Installation Technician, Stephen White, Installation Construction Engineer, Nick Robertson and John Feldhake.

ORGAN RECITAL

Sunday, March 20, 1988 **Four o'clock in the afternoon**

Introduction and Greeting

"Fanfare" John Cook
(b. 1918)

John Cook was born in Maldon, England, and received his musical training from Cambridge University with Sir David Willcocks. Following his tenure at St. Paul's in London, Ontario (1954-62), he came to the Church of the Advent in Boston. This brilliant fanfare, composed in 1952, combines two stately trumpet solo sections with a short scherzo passage.

"Crown Him With Many Crowns" Diademata

"Three Chorale Transcriptions" Johann Sebastian Bach
(1685-1750)

1. *"Wachet auf, ruft uns die Stimme"* (BWV 645)
Translated, *"Sleepers Awake, A Voice is Calling"*, this organ prelude is a transcription of the chorale from Bach's Cantata No. 140. Originally scored for tenor and strings, Bach himself wrote the transcription for organ for the set of six transcriptions he had published by Schubler of Zella about 1747. These chorales are important to our understanding of how Bach preferred phrasing and interpretation, since they were published under his direction.

2. *"Meine seele erhebt den Herren"* (BWV 648)
"My Soul Exalts the Lord" is the chorale version of the famous *Magnificat* or *Song of Mary*. This organ prelude is a transcription of the duet from Bach's Cantata No. 10 for alto and tenor. In the original the chorale melody was assigned to the oboes and trumpet. This prelude bears a striking resemblance to the movement *Sucepit Israel*, a trio from Bach's *Magnificat*.

3. *"Ertodt uns durch dein' Gute"* (Cantata No. 22) arr. Durufle

This organ chorale is a transcription of the final movement of the Bach Cantata No. 22 which is translated, *"Jesus Calling Then the Twelve to Him."* This movement is originally scored for four-part chorus, oboe obligatto and strings. The transcription performed today has been provided by Maurice Durufle, the masterful composer and the late organist for St. Etienne-du-Mont in Paris. The translation for this movement is, *"Transform us by Thy kindness, awake us through thy grace."*

"O God, Thou Faithful God" Sigfrid Karg-Elert (1877-1933)

This chorale prelude was written by the nineteenth century composer Sigfrid Karg-Elert, who was encouraged to write for the organ by Max Reger. His music is written in the grand romantic manner, and filled with lush harmonies. It is interesting that this text is treated in a subdued manner, symbolizing the peace that humanity finds in the faithfulness of God.

"Morning Has Broken" Brunessan

"Prelude and Fugue in e minor" Nikolaus Bruhns (1665-1697)

In 1681, Bruhns went to Lubeck to study organ and composition with Buxtehude. He stayed in Lubeck until the age of twenty-four when he went as organist to Husum in Schleswig-Holstein. His organ compositions reveal the marked influence of his great teacher. However, in spite of his apparent lack of independence in style and technique, Bruhns' own creative personality is clearly discernable in this work.

"Partita on 'Hyfrydol' " Charles Callahan

I. Theme
II. Adagio (Homage to Bach)
III. Allegro
IV. Andante
V. Fugue - Finale

"Meditation" — Gabriel-Edouard-Zavier Dupont (1878-1914)

Dupont was born in Caen, France and was a student at the Paris Conservatory where he studied organ with Charles-Marie Widor. He was a strong student in composition and this piece (one of the only two extant and available at present) shows greatly the influence of his famous composition teacher, Massenet. In fact, the lyric melodic material of "Meditation" reminds one of Massenet's piece of the same name. Dupont mixes lyric melodic fragments with direct canon over a lush accompaniment of ninth and eleventh chords.

"A Mighty Fortress" — Ein Feste Burg

"Pavane" from ***Rhythmic Suite*** — Robert Elmore (1913-1985)

This piece is the middle movement of Dr. Elmore's famous ***Rhythmic Suite for Organ***. It is a very melodic piece with twentieth century rhythmic and harmonic techniques used extensively. It shows the orchestral capabilities of the organ. Some of the chord structures are reminiscent of the chords used in American jazz compositions and improvisations.

"Carillon-Sortie in D Major" — Henri Mulet (1878-1967)

Henri Mulet, who was the organist of the Church of St. Roch, Paris, France, gained wide acceptance and recognition in the United States for his organ works. Especially popular are his *Carillon-Sortie* and *Tu Es Petra,* (toccata) from the **Byzantine Sketches**. The **Byzantine Sketches** consist of several movements which describe different parts of a French Cathedral. This piece, *Carillon-Sortie,* is written in the style of French symphonic carillon (a rhythmic and harmonic structure of the nineteenth century in France). The word "sortie" is the French word for "exit," thus explaining when the piece was to be played in the French service.

Reception will follow in the Fellowship Hall

SWELL

Bourdon	16
Violone	16
Violone Celeste	16
Diapason	8
Salicional	8
Voix Celeste	8
Flûte Harmonique	8
Flûte Bouchee	8
Principal Conique	4
Flûte à Fuseau	4
Nasard	2-2/3
Octave	2
Flûte à Bec	2
Tierce	1-3/5
Sifflet	1
Fourniture IV	
Basson	16
Trompette Harmonique	8
Trompette	8
Hautbois	8
Clairon	4
Alterable Voice 1	
Alterable Voice 2	
Alterable F (forte)	
Chimes	
Percussion	
Celeste Tuning	
Tremulant	

GREAT

Gemshorn	16
Prinzipal	8
Montre	8
Erzähler	8
Erzähler Celeste	8
Rohrflote	8
Flute Dolce II	8
Octav	4
Prestant	4
Spitzflöte	4
Quinte	2-2/3
Super Octav	2
Doublette	2
Waldflöte	2
Mixtur IV	
Scharf III	
Posaune	16
Trompete	8
Klarine	4
Celeste Tuning	
Tremulant	

EXPRESSION

One — Great-Pedal
One — Choir
One — Swell
One — Crescendo with Lights
Stoptab — All Swells to Swell

CHOIR

Quintaten	16
Spitzgeigen	8
Viole	8
Viole Celeste	8
Holzgedackt	8
Prinzipal	4
Traversflöte	4
Nasat	2-2/3
Oktav	2
Blockflöte	2
Terz	1-3/5
Quintflöte	1-1/3
Flageolett	1
Mixtur IV	
Zimbell III	
Fagott	16
State Trumpet	8
Kleine Trompete	8
Krummhorn	8
Schalmei	4
Celeste Tuning	
Tremulant	

PEDAL

Contre Basse	32
Contra Violone	32
Untersatz	32
Diapason	16
Violone	16
Bourdon	16
Lieblich Gedackt	16
Octave	8
Spitzgeigen	8
Gedacktflöte	8
Quint	5-1/3
Choralbass	4
Flûte Ouverte	4
Hohlpfeife	2
Mixtur IV	
Scharf III	
Contre Bombarde	32
Bombarde	16
Rohrkrummhorn	16
Trompette	8
Fagott	8
Schalmei	4

COUPLERS

Great to Pedal	Choir to Great
Swell to Pedal	Alterable to Great
Choir to Pedal	Swell to Choir
Alterable to Pedal	Alterable to Choir
Swell to Great	

COMBINATION ACTION — The adjustable computer capture action utilizes a separate computer to physically activate the stop tablets with 144 possible combinations (twenty-four pistons per division and forty independent generals). The combination action has general cancel, toe and thumb pistons, "recall" and two general-only pistons as well as duplicate toe/thumb pistons for reversibles and 32' stops. The action is completely conventional, traditional and instantaneous in operation.

ALTERABLE VOICES — Two stops (ranks) are floating and are in addition to the 81 permanently memorized stops and are used to introduce into the specification an unlimited number of voices. These voices are inserted into the organ with prepunched computer cards and can be assigned to the Swell, Great, Choir and Pedal division using an electronic card reader that is totally simplicity itself to operate.

ADDITIONAL FEATURES — Celeste Tuning for Numberous Celeste Voices; Swell "Romantic" Tuning including a (stop controlled) second set of tunings; Chimes, Trompette Harmonique and State Trumpet each with individual independent audio system, tracker touch and second (gospel) voicing for Choir manual.

The organ that you are listening to was designed and built by the Allen Organ Company of Macungie, PA and Installed by the SAMUEL MUSIC COMPANY CHURCH DIVISION of Effingham, Illinois. While it is played in a completely conventional manner and produces fine traditional organ sound, the equipment that forms the tone qualities is of the most advanced nature.

The construction concept known as large scale integration (LSI) shrinks thousands of component functions into particles the size of a dime. Networks of these LSI devices form a musical computer. There are no pipes nor ranks of electronic audio oscillators. To be more exact, instead of using oscillators for tone production which the Allen Organ Company pioneered in 1937, Allen Organs (since 1971) now employ a unique Digital Computer system to produce all voices, pitches, and functions necessary for a complete organ.

When the organist plays the keys and pedal there is an "interrogation" of the computer memory banks that respond by constructing waveshapes (tone qualities) as desired by the organist and expressed in their control of the various stops.

Continuing a twenty year research and development program, Allen engineers record selected sounds, including many of the world's finest pipe organs. These are analyzed and digitized, and constitute a unique library of standard and special organ voices.

Tuning is computer controlled and its excellent temperament is forever fixed; therefore, periodic tuning is never required. Another feature is a transposing device that permits the organist to play in any other of twelve keys at the turning of a multi-selector switch that shifts the pitch of the entire organ in chromatic sequence.

The Allen Organ Company has five decades of experience in building and designing fine church organs and has achieved the position of the largest builder of church organs in the world with installations in more than fifty-six countries on all seven continents.

It should be of interest to you that Allen Organ Company is an independent, stockholder-owned enterprise whose business is 99% church organs. Jerome Markowitz, the President, has served continuously since the company began in 1939. Currently, we are building "pipeless" organs even in the over $300,000 category.